ENGLISH CHURCH MUSIC

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OCTOBER, 1960

THE ROYAL SCHOOL OF CHURCH MUSIC

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THE FAITH PRESS

7 Tufton Street, London, S.W. 1

VOLUME XXX NO 3 OCTOBER 1960

English Church Music

A RECORD OF THE ART

Published in February, June, and October each year by
THE ROYAL SCHOOL OF CHURCH MUSIC
Addington Palace, Croydon, Surrey

Price 2s. per copy (6s. per annum),
postage included

Subjects for Discussion

THE CHURCH TIMES whose article on Cathedral Services we are allowed to reprint does good service to the cause of music in church in devoting so much space to comments on the words of the Archbishop of York at the golden jubilee festival of the National Federation of Cathedral Old Choristers' Associations. As the *Church Times* points out every member of the Church in the country should take an active interest in his cathedral whether on account of its music or to support the work that can be done only by the Mother Church of the Diocese.

In addition to this subject, the press has found space during the summer months for articles and correspondence on other aspects of the use of music in church. Not least important amongst the matters discussed has been the subject of organists' salaries. As can be seen from advertisements for organists some churches still offer salaries which have changed little during the past thirty years; a salary of £100 per annum is sufficiently unusual to attract many applicants. Those who are responsible for paying salaries, that is Parochial Church Councils, predominantly laymen, should ask themselves if such remuneration as they offer is proper, in the light of their ordinary daily experience of wages. The matter needs careful consideration on a wide scale.

The Bishop of Sheffield has announced that he proposes to inaugurate a diocesan certificate of competence for organists and choirmasters. The Archbishop of Canterbury has decided to institute an Archbishop's Certificate in Church Music, which the Incorporated Guild of Church Musicians will substitute for the diplomas issued by the Guild. Many men and women who serve

the Church faithfully as organists and choirmasters seek some means of establishing the fact that they have reached certain standards in their skill, and equally incumbents who have to appoint such persons to positions as organists and choirmasters want to know that their competence as executants has been tested by a body on whose judgment they have every right to rely.

The monthly review *Theology*[1] for August contains an article by the Reverend P. R. N. Appleford, Chaplain of Bishop's College, Cheshunt, 'Music in Worship and Mission Services.' In this he states the case for the Twentieth-Century Church Light Music Group, of which he is Secretary. He writes: 'Since several people are now following the example of Father Geoffrey Beaumont and writing and using light music of various kinds in church, and some of us have formed ourselves into a group to promote this music, it would seem to be opportune to examine some of the theological principles on which its use is based.' The article deals with these principles and their practical application. Readers will remember that in our issue for February 1958 we wrote about Beaumont's *Twentieth Century Folk Mass* as music for use in liturgical worship. Our attitude to this situation is as we stated last time: that if music is to be used in worship it must be the best that we know how to offer to God. The Prayer Book services presuppose an instructed laity; when music is used at those services it should match the dignity of the words and the occasion. The need for evangelism—the stretching out beyond the body of the Church to bring in those outside—is ever present and it may well call for a different approach from that laid down by the Church for the faithful. No doubt there is ample room for experiment here.

Folk music,[2] of the past, finds a place in the Church to-day, because time has hallowed it and made it acceptable. Can history show that the Church has ever adopted the current folk phase? We think not, for has not the Church always eschewed the coeval or contemporaneous manifestations of popular taste because of secular associations? The Church has, in fact, always sought for the music of its services those things that are durable and lasting, even if it has not always succeeded. Educated musical opinion to-day seems to be agreed that twentieth-century light music as music lacks qualities of greatness and permanence. Time will winnow the wheat from the chaff. In the meantime, in considering whether light music can be a vehicle of God's grace let us be as openminded as was Gamaliel.

This is necessarily a preliminary comment on the questions posed.

[1] *Theology*, August 1960. SPCK. 1s. 6d.

[2] Folk Music is one aspect of Folk Lore, a term coined in 1846 by W. J. Thoms 'to cover the idea of the traditions, customs, and superstitions of the uncultured classes' (cf. *The Oxford Companion to Music*, Scholes).

Chairman's Christmas Carol Appeal

Last Christmas affiliated Choirs sent me £630 from collections taken at Carol services – this was a splendid effort, which I hope we may be able to repeat, or even better, this year.

I shall be asking each Choir to send me a Christmas gift again for the work of R.S.C.M., and I shall be writing to each correspondent individually in due course.

Edward Malmesbury

Places where they sing[1]

THE Archbishop of York is reported as saying that of all the proposed economies in the life of the Church the most monstrous and outrageous he had ever heard breathed was the suggestion that, for the sake of economy, cathedral choral daily services should be abolished. 'Let me tell you that, if that were to happen, it would happen over my dead body. I cannot honestly believe that such silliness will ever prevail.'

Since Dr Ramsey was speaking at the golden jubilee festival dinner of the National Federation of Old Choristers' Associations, it may safely be concluded that his remarks met with wholehearted approval. For he was speaking to the converted. But he went on to say that the great cause of cathedral music needed careful cherishing and safeguarding, since there were people who did not understand or appreciate it as they should. Careful thought is indeed necessary if this cherishing and safeguarding are to be effectively discharged.

It is often those from whom the glib phrase, 'the glorious heritage of English church music,' most easily falls who are the most woefully ignorant of the cost and problems involved in maintaining this heritage.

That there are a great many Churchpeople to whom the proper functions of their cathedral are matters of no thought and little concern cannot be denied. They expect to arrive for some great diocesan service and to find all in order. A yearly visit will be the sum total of their personal interest in their own cathedral, while they will note with interest what pleases or displeases them on holiday visits to other cathedrals in the land. A small minority will express their interest in the welfare of their own cathedral by belonging to the body of Friends who by prayer and almsgiving give such invaluable help to its work. But their numbers are only a minute fraction of the Churchpeople in any diocese.

Certain facts must be realistically faced. The offering of praise and thanksgiving to Almighty God by a highly trained choir, worshipping God in the holiness of beauty in a cathedral daily service at which there may be less than a handful of persons in the congregation, is an idea which is exceedingly difficult for even instructed Churchpeople to grasp. It is certainly not understood by some of the clergy. If it is to be more widely accepted, those who agree with the Archbishop of York must undertake a campaign of wise and careful propaganda.

Nor can the immense practical difficulties involved be lightly dis-

[1] Reprinted from the *Church Times*, of July 29th, 1960, by kind permission of the Editor.

regarded. In many cathedrals the precentor or priest in charge of the music is employed in some other diocesan or academic post, from which his income is largely derived. Thus he cannot give his whole time to the task of the cathedral music and the choir. The salaries of cathedral organists, and the lack of official residences for them, make their recruitment by no means easy. In order to supplement their income, they frequently have to undertake so many other appointments as to leave them too little time for practising and for the proper oversight of their own choir.

In some cathedrals, choir schools are of long standing. To establish them, where they do not exist, even if accommodation is available, would require a vast outlay. Many cathedrals form a link with some local school by providing scholarships for their choristers. But the pressure of homework and of school activities in the later afternoon interrupts the attendance of some boys, and there is the temptation for parents, who are not themselves Churchpeople, to sacrifice the choir to the GCE. The inadequacy of the financial position of most cathedrals is a major factor in the recruitment of lay clerks. When impending vacancies are advertised, there are seldom many replies. Thus an organist may have to rely on recruiting music students through his personal contacts, with the result that a high proportion of lay clerks through the years are not people of experience in cathedral music.

All these add up to an impressive list of difficulties which are the constant concern of cathedral chapters. Such standards as are now maintained in music and worship owe much to the generous grants already afforded by the Church Commissioners, and to the devotion of musicians and singers; and it is good that the questionnaire recently sent out by the Cathedrals Commission shows a sympathetic and realistic approach to this aspect of cathedral administration.

But if the Archbishop of York's views are to win the support they deserve, then the whole Church must make up its mind whether it does want cathedral music safeguarded. If so, the bishops, with all Churchpeople, must face squarely the immense practical problems which clamour for solution. They must see that in the general awakening to Christian stewardship sums of money are set aside in each parish as a proper contribution to cathedral expenses. They might consider suggesting that every parish church in the land should give the alms on Mothering Sunday to the mother church of their diocese. This would, at least, be a start. They must grasp and pass on the conception of worship for which a cathedral stands. They must think out continually its particular contribution in the changing pattern of society, especially in those areas where a cathedral is set in a city or urban area, or where in rural sur-

roundings conditions prevailing centuries ago no longer exist.

They must accept the fact that if full church services in cathedrals, on weekdays and Sundays, are to be an inspiration and example to all those responsible for the musical worship of God throughout the land, far greater responsibility must be gladly undertaken by a far greater number of people for the cathedrals they own. Living temples can too easily become academic museums. Sound information, constructive criticism, imaginative thinking, regular prayer, and generous support are needed to make such a tragedy impossible.

Gélineau in England

Thoughts on a chapter in 'Church Music and Theology'[1]

A. H. F. LUFF

ANY ONE who has been struggling to evolve a theological approach to church music will be grateful to Dr Routley for the bold beginning he has made in his book, even though the conclusions may be interim ones. At first sight it must seem churlish, therefore, to take up his remarks (in a chapter of secondary importance in the book) under the heading 'Gélineau.' Nevertheless in the light of his dismaying and, I fear, accurate account of the general position in English church music I believe it is important to give a fair account of one of the very few advances that have been made in recent years, especially since this is in the field of psalmody. Of this subject Dr Routley says (page 103) 'whatever happens, congregations should not be denied the opportunity of knowing and making their own this priceless treasure of human devotion, imperfections, errors, and all.'

I must however begin with an appraisal of the present position as it appears to me from my experience as choirmaster, organist, and priest. There can be no doubt that Anglican chanting is in a dilemma. As I visit churches I find that the practice they follow lies between two positions. There are some few churches where the old *Cathedral Psalter* is firmly sung according to its own rules. In these the congregation join with the choir and chant accurately and confidently. You may even see people singing the psalms from memory. The havoc wrought with the words need not be empha-

[1] Erik Routley, S.C.M., 1959.

sized in these pages. There are some few other churches where a modern psalter is exquisitely chanted—'scripture interpreted,' as Dr Routley describes it—but where there is nothing but a confused murmur from an embarrassed congregation. Admittedly from Dr Routley's point of view such an attempt by the congregation is like trying to join in the reading of the Lesson. But this, surely, is a wrong view. In a parish church the psalm is principally an act of praise in a way the Lesson is not, and it must be congregational if the people are really to 'make their own this priceless treasury. . . .' In between these two extremes there are all the gradations of wretchedness, including those where neither choir nor congregation appear to know what is happening. In other words within Anglican chanting we can point to only two possible ways out of the slough of incompetence, and neither leads to a satisfactory type of psalmody for parish use.

Our contemporary difficulties do not end there. The Archbishops have recently reminded us that we need a new translation of the Psalter. In our choirs we fight to have the words make sense, and then we find the verse that defies all mortal understanding in any pointing. Any new translation will be failing in its duty if it does not show us the structure of the psalms and the grouping of the lines and stanzas, as the Revised Standard Version already does. As things are, such a new translation will have to be laid on the procrustean bed of the Anglican chant: two and three lined stanzas together must all fit the two limbed chant, and that a fixed 3 + 4 bar chant, despite the honourable experiments in the *Parish Psalter*. I shudder to think of the upheaval that the new translation will cause if the attempt is made to wed it to the old method of chanting. Conservatism in the parishes will raise red riot. We can have little heart in presenting such an ill-matched pair. We shall need to bring in our new English version complete with a new method of chanting. What would a new method need? It would need:

(a) To be suitable for congregational singing.
(b) To be suitable for use with a new translation of the Psalter.
(c) To provide chants of varying lengths and proportions.

The Gélineau system of chanting precisely meets these demands. It is congregational. This has been proved in France; I have myself proved it in England with averagely musical groups, and so have others. Secondly, it can be used with a new translation. This is the point that Dr Routley has, I am sure, missed. The publication he mentions (*Twenty-four Psalms and a Canticle,* published by The Grail) is essentially a special translation imitating the French. With small adaptation, this method can, however, be used with an independent translation, the R.S.V. for example. Thirdly,

the chants in the Gélineau system are shaped according to the needs of each psalm. Psalm 100 (*Jubilate*) is a good instance. In the R.S.V. the first verse runs :

Make a joyful noise to the Lord, all the lands!
Serve the Lord with gladness!
Come into his presence with singing!

This is a three-line stanza and is accordingly when sung by the Gélineau method given a three-limb chant.

It must be admitted at once that any independent translation needs some reshaping for singing by this method. The Archbishops have already recognized this in their request for a new translation for singing purposes. What can be claimed however for the Gélineau system is that the accommodation has not to be made in one direction only. The system is able to provide chants of varying lengths and proportions to fit the overall needs of a psalm. (3 + 2 + 3 for example is an extraordinarily satisfying pattern.) In Anglican chanting, on the other hand, the words must inevitably give way to the overall shape of the chant.

Above all, the Gélineau system has the *nitor,* the newness, the freshness that Dr Routley demands. I am surprised at his ambiguous and grudging praise : 'its effect in performance is unusual, and, at first, highly impressive' he says (p. 104), but his footnote on a French recording says 'The recording is very impressive.' Of course it is unusual, it is new; precisely what Dr Routley is demanding earlier in the book. But why 'at first, highly impressive'? I cannot believe that Dr Routley has given the system the thorough liturgical use that would justify the implied criticism that it does not wear well. I hope that I have already managed to show that when he says 'It has nothing to offer that cannot be got from a well pointed psalter' he is just incorrect.

It may, as I have said, seem unfair to attack one small section of so valuable a book, but this is the first reference I have seen in English (at least, in a book that one hopes will be widely read) to a system of psalmody that has a great deal to offer the Church at this moment. Experiments with modern translations using the Gélineau system are already being made in this country. I have had the privilege of using some of the results. It would be a great misfortune if further advances were hindered because the minds of church musicians had been made up too early by the remarks almost in passing of one whose word is so rightly respected in most matters concerning church music.

May I end with my own personal vision. Gélineau's system of chanting could be of great importance to the Church in this country. It could give the Psalter back from the choir stalls to be shared in the pews. It has a place already waiting for it in the Parish

Communion, where Anglican chanting is not comfortably at home, and where we long for a truly congregational, fully intelligible psalmody.

RSCM NOTES AND NOTICES

CHAIRMAN OF THE COUNCIL. We are all very glad to know that the Bishop of Malmesbury has made an excellent recovery from the serious operation he underwent in May.

BOYS' FESTIVAL. The festival for boys only from affiliated choirs will be held in St Paul's Cathedral, London, on Saturday afternoon, October 15th, at 4 p.m. It is hoped that all friends and members who are able to be there will attend. Tickets are not required.

DIRECTOR. The Director returned from his tour of the Americas in the middle of July and was able to give the many friends who attended the Summer Party at Addington Palace a stimulating and amusing account of some of his adventures and experiences. His full report on the tour will be sent out with the Annual Report.

ADCM. Intending candidates are reminded that the closing date for entries is November 17th, 1960. The closing date for overseas candidates was September 15th. A form of application and a copy of the regulations may be obtained from the General Secretary.

ANNUAL GENERAL MEETING. The meeting will be held in London on Saturday afternoon, December 3rd. Details will be circulated with the notice of the meeting, annual report, and accounts, in the middle of November.

PLAINSONG CLASSES. Following the success of last year's experiment, two courses have been planned to be held in London this autumn, as mentioned in the last issue. The sessions begin on September 20th and 27th respectively, and any one who is interested and has not yet had a notice or seen the advertisements is asked to apply to the General Secretary for further information. One course will be held for those who are interested in singing plainsong and a second course for those who wish to study the accompaniment of plainsong. Mr Arthur W. Clarke, Director of Music of the Gregorian Association, will be in charge of the former, and Mr Michael Fleming, organist of All Saints, Margaret Street, of the other.

SCHOOLS' FESTIVALS took place as announced in the June issue of this magazine and were all well supported. The schools which took part included girls schools as well as boys schools, and

the Preparatory Schools turned up in large numbers for the festivals at Eton College and Tonbridge School. Plans are now in hand for similar festivals to be held in 1961.

PERSONALITIES. After fifty years as organist of Carlisle Cathedral, Dr F. W. Wadely retired on May 15th, and we wish him a long and happy retirement. We know that we shall continue to have his deep interest in the RSCM. It will be recalled that Sir Sydney Nicholson was acting organist at Carlisle Cathedral in the early years of this century while Dr Ford still held the office until he left Carlisle for Manchester in 1907. Dr Wadely is an Honorary Fellow of the RSCM and has often examined for the Archbishop of Canterbury's Diploma in Church Music.

Congratulations to Mr F. A. Clements who has recently completed fifty years as a church organist, the last thirty-two years at St Lawrence's Church, Bourton-on-the-Water.

Mr William B. Pierce has left Louth Parish Church to return to Australia where he has been appointed music master of Brisbane Church of England Grammar School. In this post he takes the place of Mr Michael Brimer who has held the position for two years and has now returned to England and to Addington as Acting Headquarters' Choirmaster.

The *Oxford Times* recently carried a portrait and article about Dr G. D. Parkes, Sub-Warden of Keble College, Chairman of the Delegates of the Oxford Local Examinations, organist of Hampton Poyle, member of the Diocesan Conference, plus many other spare-time activities, including a devoted membership of the RSCM of very long standing.

WESTMINSTER ABBEY. The Westminster Abbey Special Choir sang Evensong, with the Abbey Choir, on Monday, July 4th, during the Octave of the Patronal Festival. The music included the Canticles in F by Charles Wood for Double Choir, *Give us the wings of faith,* Bullock, and *Let all mortal flesh keep silence,* and *Blessed City,* by Bairstow. The conductor was Dr Peasgood and the organist Mr Herbert Dawson.

During August, the choir of Grace Church on the Hill, Toronto, under their organist Mr John Hodgins, has been singing the services in Westminster Abbey at the invitation of the Dean and Chapter.

The Director visited the Abbey during the period and said 'The Grace Church boys sang with real beauty of tone and considerable finish, supported by a fine body of men including the male altos, of whom I had been told that none existed in Canada.' The organ accompaniment was in the hands of Dr George Brough, brother of Mr John Brough, Director of Music at St Edmund's School, Canterbury, and a former Sub-Warden of the RSCM. The music used

during the fortnight included not only items which regularly find a place in the repertory of English cathedrals but also some of the works of Dr Healey Willan, doyen of Canada's composers. The choir also gave a short recital in Canterbury Cathedral and sang Evensong in York Minster and St Mary's Cathedral, Edinburgh. They also gave a recital in Edinburgh during the Festival.

CATHEDRAL COURSE. This course was held this year in Rochester. The trebles were selected from those who had been recommended from various Choirboys' Courses during the past twelve months. The altos, tenors, and basses were chosen both from the Senior Houses of the Boys' Courses and from those recommended by Directors of Music of various affiliated schools. Evensong was broadcast in the Home Service on August 25th; the music included Sumsion in A and the anthem was *All creatures of our God and King,* Harris, both from Choir Book No. 10.

ST PAUL'S CATHEDRAL CHOIR. The St Paul's Choir gave their third recital in the Royal Festival Hall on Monday, June 20th. The first two followed closely upon the choir's return from their tour of the United States and Canada in 1953. This third recital was part of the Commemoration of the 250th year since the completion of the building of the Cathedral in 1710. It was distinguished by three features. First, the hall was almost full, on a hot summer's evening; an encouraging testimony to wide interest in church music. Secondly, the remarkable success with which the choir was transferred from a vast resonant church like St Paul's to the Royal Festival Hall with its very dry acoustics. Thirdly, the wide range and variety of the music sung. The enthusiastic reception of the audience was a just reward to Dr Dykes Bower and the choir.

WHO WILL HELP PAPUA? The Reverend Edward L. Dams consistently sent boys to Choirboys' Courses when he was serving in English parishes. Now he is working in the Anglican Mission in Papua, where, he writes, 'we are breaking entirely new ground, as these Highlands were only discovered in 1933.' One of the Melanesian evangelists has asked him for a Tonic Solfa Edition of *Hymns Ancient and Modern* or of *English Hymnal.* Can any one help? If so, please send to The Reverend E. L. Dams, c/o The Anglican Mission, Movi, near Goroka, Eastern Highlands, New Guinea, via Australia.

From the Appeals Secretary

ST NICOLAS FAYRE. Arrangements are now well in hand for

our St Nicolas Fayre which is to be held at Addington Palace on November 26th. It will be opened by Richard Dimbleby at 11 a.m.

Sit-down lunches which proved so popular last year will be served again and it is hoped that members will take this opportunity of a happy reunion with their friends, at the same time swelling the RSCM funds.

It is going to take a great effort if we are to reach the target of £560 which was the record figure we reached last year but with such willing support from choirs and members both here and overseas nothing is impossible. W.E.R.

OBITUARY

Hubert Crook

HUBERT CROOK died on Tuesday, September 13th, at the age of 65. He had been under the care of his doctor for some months with heart trouble and in fact had had to reduce the pressure of work from the time he was stricken with a heart attack in Blackburn in 1958. To the last he was looking forward to resuming his work for the RSCM after a recurrence of the trouble in March this year but accepting his doctor's advice he most reluctantly withdrew from the two Courses at St Elphin's School, Darley Dale, and from a projected tour in Scotland during the first part of September. His end while not unexpected was nevertheless a shock to his friends and it is a grievous loss to the RSCM for whom he worked with all his powers since his appointment in 1944.

Lord Kennet

We very much regret to announce the death of one of our Vice-Presidents, Lord Kennet. His work for the country and his eminence in business need no telling here, but his interest in the RSCM and its work is perhaps not so well-known. He was specially attracted by the beneficent influence on the youth of the country which he saw choir-work had, and in recent years he attended the Cathedral Course wherever it was held in order that he might see that influence in practice amongst a group of boys gathered together from very varied circumstances. He used his associations with the City to help the RSCM in commending our approaches to big business houses for financial support. We lose in him a kind friend.

Admiral Sir Charles Lambe

We are also very sorry to announce the death of Admiral Sir Charles Lambe, a member of the Council since 1956. Unfortunately,

his naval duties, first as Second Sea Lord, next as Commander-in-Chief, Mediterranean, and finally as First Sea Lord, did not permit him to be a frequent attender of Council Meetings, but we were always glad to have him when he was free to come. As a convinced and sincere Churchman and a gifted amateur musician he will be greatly missed in our Councils.

Canon J. C. McCormick

A true friend of the RSCM died on Thursday, August 25th, 1960, in the person of the Reverend Canon Joseph McCormick, Rector of Willersey, Worcestershire, and one of the Joint Diocesan Representatives of the RSCM in the Gloucester Diocese. As Rector of Stretford in the Manchester Diocese he worked tirelessly for the propagation of RSCM ideals among all Church people and especially among his brethren of the clergy, and it is in no small measure due to his efforts that the seeds of the present progress of RSCM there were sown and nurtured with such success.

As a young man he was a Choral Scholar of Trinity College, Cambridge. He had a beautiful tenor voice which he later used to splendid advantage when he had been ordained in helping his fellow priests in the reading and singing of their parts in the services of the Church. He was also a keen choir-trainer and, within a short time of his arrival in the country parish of Willersey, he showed that it was possible, given the necessary ability and enthusiasm in the choir-trainer, to produce a large and keen choir of boys.

He had many friends among the laity and the clergy, all of whom will lament his untimely passing and be grateful for the help and the pleasure which he gave to all who came in contact with him. G.H.K.

John G. Redmayne

By the early death of John Redmayne, on Whitsunday, June 5th, 1960, the Church in South-west London loses an outstandingly capable choirmaster and a brilliant organist, his wife and daughter a devoted husband and father, and those who knew him a lively and stimulating personality and a loyal friend.

A schoolmaster by profession, John Redmayne graduated with Classical Honours at Merton College, Oxford, in 1944, held appointments first at Sir Walter St John School, Battersea, and latterly at Beckenham and Penge Grammar School, in both of which places he was held in high esteem.

He was Limpus Prizeman at the January 1943 ARCO Examination, and for some time was assistant organist at Holy Trinity, Brompton. On his appointment to Holy Trinity, Tulse Hill, in

1951, his loveable personality and evident musical gifts soon won for him the esteem of the congregation and the affectionate loyalty of the choir, which he raised to a high standard of efficiency. To his work for the Church he brought the devotion of a sincere Christian, which will long remain as an inspiration and example to all who were associated with him in it. May he rest in peace.

A.M.S.

ROUND AND ABOUT

INCORPORATED ASSOCIATION OF ORGANISTS. The annual conference of the Association was held in August in Brighton under its President, Sir Thomas Armstrong. After a reception the Congress opened with a Festival Service in Brighton Parish Church sung by the combined choirs of the Brighton and District Organists' Association, conducted by George Austen, with Gavin Brown at the organ. This was followed by a Civic Reception by the Mayor of Brighton in the Dome, and this and the excellent support in general given by the Corporation was very much appreciated by all who were present. The programme during the rest of the week included recitals and visits to Godalming and Portsea.

THE STANDING CONFERENCE FOR AMATEUR MUSIC, of which the RSCM is a member, held its annual conference at Mansfield Hall, University of Reading, from September 8th to 11th, 1960. Amongst the subjects discussed were 'Contemporary Music and the Amateur' and 'The Training of Teachers.'

INCORPORATED GUILD OF CHURCH MUSICIANS. At a special meeting of the Guild held on Saturday, July 2nd, 1960, the resolution adopting the proposals of the Archbishop of Canterbury for the future work of the Guild was carried. The proposals provide for the institution by the Archbishop of an Archbishop's Certificate in Church Music to take the place of the diplomas hitherto granted by the Guild. The Guild will hold the examination for the Archbishop's Certificate. The Guild gives up its distinguishing robes and hoods but may authorize a badge, to be approved by the Archbishop, to be worn by holders of the certificate.

WELLINGTON CHOIR FESTIVAL. A choir consisting of men and boys from Oxford and Cambridge Chapel Choirs, Cathedrals, and Public Schools, met under Christopher Bishop as conductor and Gerald Hendrie as organist to rehearse and sing church music together for two weeks in August in Wellington, Somerset. They

also sang in Wells Cathedral and Exeter Cathedral. Their extensive repertory included motets by Amner, Tallis, Gibbons, Wood, Stanford, and Vaughan Williams.

THE GREGORIAN ASSOCIATION. Festival Evensong will be sung in Southwark Cathedral on Wednesday, November 2nd, at 7 p.m., under the direction of Mr Arthur W. Clarke, B MUS, FRCO, ARCM, Special Commissioner for plainsong. Copies of the music and service book may be obtained from Mr B. T. Stacey, 20 Camborne Way, Heston, Middx.

THE NATIONAL FEDERATION OF CATHEDRAL OLD CHORISTERS' ASSOCIATIONS. The Federation celebrated its jubilee this year during its annual meeting at York. About two hundred and fifty old choristers from twenty-six associations from all over England took part. The celebrations included an official welcome by the Dean of York, a reception by the Lord Mayor, and a visit to Bishopthorpe. At the Golden Jubilee banquet, the Archbishop of York spoke about the reduction of choral services in cathedrals. The comments of the *Church Times* on this matter are reprinted in this issue. The Chairman of the Federation is the Reverend Gordon R. Berriman, St Hilda's Vicarage, 72 Beach Road, South Shields, Co. Durham.

THE ELIZABETHAN SINGERS, conductor Louis Halsey, who specialize in the performance of sixteenth century and contemporary music, are presenting a series of three concerts this autumn which should be of great interest to all choirmasters, organists, and singers. The concerts are being held at All Souls, Langham Place, on October 20th, St James's, Piccadilly, on November 16th, and All Saints, Margaret Street, on December 13th. Each will begin with works by Byrd but will otherwise be devoted to music by contemporary British composers and will include a number of important first performances.

THE ORGAN CLUB. *The Journal of the Organ Club,* No. 4 of 1960 finds of interest for its members our paragraphs about 'The Musical Layout of Churches' and we hope that some of their members may have useful information to send to us. The same issue quotes from the Bishop of Toronto's monthly letter, printed in *The Anglican* of February 1960. He specially deals with the subject of church music in that letter and refers to the visit of the Director to his diocese. Since then the Bishop of Toronto has paid a visit to Addington Palace, and we know from first-hand experience how keen he is about music in church. The Honorary Secretary of the Organ Club is Mr A. N. Arnold, AMIEE, 8 Wrottesley Road, Plumstead, London, S.E. 18.

AT ADDINGTON

THE Director was given an enthusiastic welcome upon his return from his tour on July 15th, just in time to be with us for the Summer Party the next day. We hope that next term the Director and Lindsay Colquhoun, who accompanied him on most of his tour, will give to the wider circle of our friends a showing of some of the colour photographs which they took, some of which have already delighted members of the house.

At the end of last term we said 'good-bye' to many students who had spent some two or three years with us.

The Reverend Jerome Sawa had been with us for two years, and he has now returned to Tokyo. All who have known him during his time here will remember him with great affection and that not only at Addington Palace but in a number of parishes where Jerome has willingly given his help during his time in England. Jim Briton, who came to us from Australia two-and-a-half years ago, leaves to be Music Master of Copthorne School in Sussex. Gerald Milne, after two years' study and some teaching experience at Winton House School in Croydon, goes on for a year at Bretton Hall Teachers' Training College, Leeds; and after nearly three years here Guyon Wells returns to New Zealand to take up the post of Music Master at St Peter's School, Cambridge.

Of the 'London' students who left us Duncan Godwin had been here four years, and his sister will be joining us next term. Elizabeth White, Godfrey Slatter, Geoffrey Griswell, Robin White and Tony Royse left after three years. We should like to say 'thank you' especially to Elizabeth White. The few girl students who live with us make an important contribution to the life of Addington by supplying the soprano line at our Sung Eucharist and some other services when the boys are not available, and Elizabeth has served Addington very well indeed in this way. As Chaplain as well as Warden I should also like to say 'thank you' to Geoffrey Griswell for his excellent and most reliable work as Sacristan.

We have already welcomed into the house Mr Michael Brimer, who has returned from Australia to take over from Mr How as Choirmaster for a year. We offer to Mr Brimer and Miss Jane Marlar our good wishes upon their engagement.

As usual we are deeply indebted to a number of kind friends who have given recitals in the Great Hall. Mr Louis Halsey brought the Elizabethan Singers to give a most enjoyable and distinguished recital on May 19th. On July 14th Mr Nigel Coxe gave his third recital at Addington which was much appreciated. On the same evening Mr How and the senior choristers sang several groups of arias and songs. This gave us all an opportunity, not only to enjov

the singing of the boys but, to realize what splendid work Mr How has done with them in the five years he has been at Addington.

On July 5th, the students and members of the staff were delighted by a short two-piano recital given by Sir William Harris and Dr John Dykes Bower.

During the Summer Term the following choirs visited us on Saturday afternoons and sang Evensong in the Chapel: Hastings, St Clement's; Purley, Downside School; Wanstead, Christ Church; and Falconwood, Bishop Ridley.

Next term we expect to have eighteen Addington students and twelve 'Londoners,' giving us a full house.

We congratulate the following students upon their successes in recent examinations: Gerald Milne, ARCO; Jim Briton, ARCM; Guyon Wells, CHM (Diploma) (Royal College of Organists); Elizabeth White and Faith Cleverdon (Royal College of Music), GRSM; Godfrey Slatter (Trinity), GTCL; Duncan Godwin (Trinity). ARCM, A.MUS.,T.C.L.; and Robin White (Guildhall), ARCO.

COMMISSIONERS' REPORTS

SPECIAL COMMISSIONERS have been visiting choirs in the following dioceses: Hereford (Dr Melville Cook), Bath & Wells and Liverpool (Dr Willis Grant), Derby (Mr Charles Bryars), London (Dr Geoffrey Leeds and Mr Arthur Clarke), Ely (Mr George Guest), St Albans and St Edmundsbury & Ipswich (Dr Douglas Hopkins), Sheffield (Mr Frederic Waine), Lincoln and Southwell (Mr Kenneth Beard), Chichester (Dr R. J. Ashfield), Exeter (Mr Lionel Dakers), St Asaph and Lichfield (Dr J. Roland Middleton), Southwark (Mr Harold Dexter), Coventry and Wakefield (Dr Percy Saunders), Bristol (Mr Clifford Harker), Lichfield (Mr Charles Hutchings), Bath & Wells and Bristol (Dr Henry G. Ley), St Albans (Mr Hutchings), Connor and Down & Dromore (Dr Leslie Paul), Winchester (Mr Alwyn Surplice), Peterborough and Chester (Mr W. Stanley Vann), St Albans (Dr David Lumsden), Chester (Mr Geoffrey Barber), St Edmundsbury & Ipswich (Dr Arthur Wills).

AMONGST OUR MEMBERS

THE early summer is a time when RSCM activity is particularly marked. All over the country choirs have been meeting together to join in festival services or to attend courses of instruction. The following diary of events gives some indication of what members have been doing. Behind the simple records of date, place, nature of event, and conductor, lies the work of organization by committees and RSCM representatives and of preparation and rehearsal by many thousands of choir singers and their choirmasters.

April 9th. Holy Trinity, Torquay:

first of a series of lecture-demonstrations for organists in the Exeter Diocese (Mr Peter White).

April 22nd. St Oswald's, Winwick, Warrington: one-day school for junior choristers (Mr F. N. Andrews and Mr Norman Baker).

April 23rd. St Mark's, Pennington, Hants: Deanery choirs' festival (Mr Alwyn Surplice).

April 30th. St Mary-le-Tower, Ipswich: one-day school (Dr Douglas Hopkins).

May 3rd. Kettering P.C.: choirs' festival Evensong (Mr W. Stanley Vann). Northleach P.C.: festival Evensong (Mr Frederick Mason).

May 7th. Southwell Minster: first of three festival services for choirs in the diocese (Mr Kenneth Beard). Elmstead P.C.: Harwich Deanery choirs' festival. St Andrew's, Moulsecoomb, Brighton: half-day school for ex-trebles (Mr John Rust). St Michael's, Framlingham, Suffolk: one-day school (Dr Douglas Hopkins). St Mary's, Exeter: lecture-demonstration for organists (Mr Graham Sudbury).

May 11th. Longborough P.C., Glos: Stow Deanery choirs' festival (Mr J. Hampton).

May 14th. Doncaster P.C.: choirs' festival (Mr J. Magnus Black). Croydon P.C.: Croydon Millenary Year festival for choirs (Mr Derek Holman). Malmesbury Abbey: one-day choir gathering, arranged in conjunction with the Bristol Diocesan Church Music Committee (Dr Douglas Hopkins). St Mark's, Woodcote, Purley: Caterham Deanery choirs' festival (Dr A. J. Pritchard). Rochester Cathedral: first of three festival services for choirs in the diocese. Louth P.C.: one-day school (Mr Dennis Townhill). RN Barracks Chapel, Devonport, lecture-demonstration for organists (Mr Lionel Dakers).

May 21st. Church of the Saviour, Bolton: choirs' festival (Mr Donald Cunliffe). Annual 'Festival of the Three Churches' (choirs of Malvern Priory, Ludlow P.C. and Tewkesbury Abbey) at Malvern. St Mary's, Leytonstone: Leyton Deanery choirs' festival (Mr Stanley J. Andrews). Manchester Cathedral: Heaton Deanery choirs' festival (Mr Geoffrey Barber). St Stephen's, East Twickenham: festival service for local choirs (Dr A. J. Pritchard). All Hallows, Tottenham: Deanery festival (Dr Douglas Hopkins). Bungay P.C.: festival mainly for village church choirs (Mr T. Bates Wilkinson). Christ Church, Macclesfield: choirs' festival (Dr J. Roland Middleton). Trumpington P.C., Cambridge: refresher course for organists and choirmasters (Dr A. W. Wills). Holy Trinity, Barnstaple: lecture-demonstration for organists (Mr Stuart Smith). Rochester Cathedral: second service for choirs in the diocese. St Matthew's, Northampton: choirs' festival (Mr Martin How).

May 24th. Hammersmith Deanery choirs' festival in St Paul's, Hammersmith (Dr A. J. Pritchard).

May 28th. Newbold P.C., Derbys: choirs' festival (Mr Malcolm Cousins). St John's, Hillingdon, Middx: festival for choirs in area (Dr Geoffrey Leeds). Rochester Cathedral: third diocesan festival. St Sepulchre's, Holborn: festival service for choirs (Dr Douglas Hopkins). Chelmsford Cathedral: diocesan choirs' festival. St Luke's, Lightbowne, Manchester: half-day course in organ accompaniment (Mr Allan Wicks). St Andrew's Church, St Andrews, Fife: festival for local choirs.

May 30th. All Saints, Highfield, Oxford: deanery choirs' festival (Mr John Long).

June 2nd. Audley P.C., Staffs: festival for local choirs (Mr Donald Cartwright). RSCM festivals for school choirs in Gloucester Cathedral (Mr Leonard J. Blake) and Winchester Cathedral (Mr Christopher Cowan).

June 9th. RSCM festivals for school choirs in Lichfield Cathedral (Mr R. B. Miller) and Ripon Cathedral (Mr Frederic Waine).

June 11th. Stowmarket P.C.: festival mainly for village church choirs

(Mr G. Wightman). Southwell Minster: second festival for choirs in the diocese (Mr Kenneth Beard). Marlborough P.C.: Salisbury DCMC local festival. Skirbeck Hall School, Boston: meeting and choir-training demonstration for organists, choirmasters and choir correspondents (Mr W. Stanley Vann).

June 15th. All Saints, Eastbourne: District Church Choirs' Association's festival (Dr Henry Coleman).

June 16th. Eton College: RSCM festival for preparatory school choirs (Mr Kenneth Malcolmson).

June 18th. Chelmsford Cathedral: second diocesan festival. Bridport P.C.: Salisbury DCMC local festival. Ashbourne P.C., Derbys: festival for local choirs (Mr C. Daly Atkinson). Stroud P.C.: festival for choirs in the area (Mr Peter Rodway). Southwark Cathedral: diocesan festival (Mr Harold Dexter). St Mary's, Enfield: deanery festival (Dr A. J. Pritchard).

June 25th. King's College, Cambridge: festival service for choirs in Ely Archdeaconry (Mr Edred Wright). Wimborne Minster: Salisbury DCMC local festival. Durham Cathedral: festival for Durham Archdeaconry choirs (Mr Conrad Eden).

July 2nd. Kings Heath P.C., Birmingham: choirs' festival (Mr Geoffrey Fletcher). Southwell Minster: third festival for choirs in the diocese (Mr Kenneth Beard). Salisbury Cathedral: diocesan choirs' festival. St Swithun's, East Grinstead: choirs' festival (Mr Gavin Brown). Biddenden choir rally (Dr A. W. Bunney).

July 5th. Tonbridge School Chapel: RSCM festival for preparatory school choirs (Dr A. W. Bunney).

July 9th. St Peter's Collegiate Church, Wolverhampton: choirs' festival (Mr Charles Hutchings). Keble College, Oxford: festival service arranged in conjunction with the Oxford and District Organists' Association (Dr Willis Grant). Durham Cathedral: festival for Auckland and Tees-side choirs (Mr Conrad Eden). All Saints, Gloucester: festival for local choirs. Chelmsford Cathedral: third festival for choirs in the diocese. Sherborne Abbey: Salisbury DCMS local festival.

July 16th. St German's, Cardiff; festival for choirs in Llandaff Diocese (Mr V. Anthony Lewis).

In planning festivals for choirs, some dioceses hold a number of local gatherings leading up to a final festival in the cathedral; others annually hold two or three services in the cathedral so that all choirs in the area may have the opportunity of singing with other choirs in the mother-church of their diocese.

One of the RSCM Service Books, or Choir Book No. 10, formed the musical basis for many of the above festivals, sometimes with the addition of extra anthems.

Samuel Sebastian Wesley was born 150 years ago and to mark this anniversary the choir of Leeds Parish Church gave a recital of some of Wesley's great anthems and settings, with David Ingate of Beverley Minster playing some of his organ pieces. The recital also included Wesley's hymn-tunes *Hereford, Harewood,* and *Alleluia.* Leeds Parish Church was one of Wesley's early appointments and one of the pieces sung was a paraphrase of part of Ps. 119 which was edited by Sir Edward Bairstow from a Wesley manuscript found in the choir's library. The majority of Wesley's anthems are on such a large scale that for parish church purposes, and even in cathedrals, the complete work is rarely sung except in a recital of this kind.

The clergy, choirs and organists of Pelsall P.C. and St John's, Walsall, exchanged churches for Evensong on May 1st. A similar exchange took place between St Mary's, Billingshurst, and Thakeham P.C., Sussex, on July 31st.

St Margaret's, Frizinghall, Bradford, held a choir reunion service on May 15th, when former choristers of the church came from as far away as Nottingham and Doncaster to attend.

On the same day the choir of St Thomas's, Blackpool, sang a festival Evensong, the music including the invitatory *O come, ye servants,* Tye, W. H. Harris's settings of the Canticles in A minor, and the anthems, *Christ, whose glory,* G. H. Knight, and *Sing we merrily,* Batten. St Mary's, Carden Place, Aberdeen, held their 'Choir Sunday' services on June 12th, with special music at Mattins and Evensong, including the anthems *Our blest Redeemer* by F. W. Wadely and *Lo, round the throne* by Henry G. Ley.

Emscote Lawn School Choir, under Anthony Randle, with Hugh Large (organ) gave a performance of church music in Leamington P.C. on July 9th. Among items sung by the choir were *O praise God in His holiness,* Armstrong Gibbs, *Praise,* Dyson, *O praise the Lord,* Boyce, and *Et exultavit* from J. S. Bach's *Magnificat.*

To mark the diamond jubilee of St Alban's, Great Ilford, Mr David Patrick translated and arranged a Haydn mass (No. 13, in C) for use in the Communion service on the Patronal Festival day, June 26th. The choir was accompanied by a small string orchestra in addition to the organ. At Evensong they sang a new anthem specially composed by Dr A. J. Pritchard, *O Lord, I will praise Thee.*

From August 8th to 13th, twenty boys from some London choirs were at Bemerton, near Salisbury, having a 'working holiday.' They came from St Winifred's, Grange Hill, Chigwell; Good Shepherd, Collier Row, Romford; the Village Homes, Barkingside; St Mary's, Chigwell; and All Saints, Poplar. The boys were billeted with local parishioners and sang services in S. John's, Bemerton. Their instructional programme was on the lines of an RSCM Choristers' Course. Mr Kenneth H. Smith was in charge and the Reverend M. Butler of Poplar went as chaplain.

The Sine Nomine Singers, directed by Mr A. G. Sefton, gave a performance in St Mary's Cathedral, Edinburgh, on August 28th. They sang some twenty motets, each one suitable for a different Church season or holy day.

The RSCM Overseas

ADEN. Our member Flt.-Lt. R. K. Birlison has taken over the station's chapel choir and, equipped with RSCM publications and gramophone records, is introducing RSCM Principles and Recommendations, which he hopes that the RAF personnel will take back to their home choirs when they return to civilian life.

AUSTRALIA. The annual report of the Western Australian Branch has been received from Mr Hudson B. Smith and mentions the Branch's varied activities during the year. These included a social evening, a festival service for choirs, an evening school in harmonium-playing, and a choirboys' camp at Cottesloe. There was also an evening's discussion on Music for the Eucharist, during which five choirs gave performances of the settings they used in their own services. Two hundred copies of the RSCM's publication *Music for Courses* have been bought by the Branch for use at its courses and festivals.

The Diocese of Wangaratta held a choral festival in St Paul's, Euroa, on July 2nd, the service being based on the seasons of the Church's year, with appropriate lessons and hymns. Mr John Barrett conducted and Mr A. V. Batson was at the organ.

A festival Evensong for choirboys took place in St Paul's Cathedral, Melbourne, on July 16th. The singing was conducted by Mr Donald Britten, with Mr Lance Hardy, the cathedral organist, accompanying. The Canticles were sung to chants and the anthems were *Let us now praise famous men,* Vaughan Williams, *God's tender mercy,* Handel, and *Christians, shout for joy and gladness,* J. S. Bach.

Mr Jack Inchley of Hawthorn East expresses his choir's appreciation of the opportunity of taking part in this

festival. 'Our choirboys' festival,' he writes, 'was a great success and a real "shot in the arm" to my boys. I think at first they were a little unenthusiastic, especially as a Saturday afternoon in Melbourne is always full of sporting events, but to many of them it was their first experience of singing in a cathedral with a really fine pipe-organ, and so it was a real morale-booster. We are sorry that these festivals cannot be arranged more often.'

On July 11th an evening course on Music in the Parish Church was held in St James's, Ivanhoe. Following Evensong, which was sung by the choir of the Canterbury Fellowship, there was a demonstration performance of parts of W. H. Harris's Communion setting in F, and some simple anthems suitable for parish choirs; the course concluded with a question-time and discussion.

BELGIUM AND HOLLAND. Anglican choirs joined for their annual choral Evensong, sung this year in the Church of St John and St Philip, The Hague, on May 14th. The music included Walmisley's Evening Service in D minor, Tallis's *If ye love me,* Wesley's *Blessed be the God and Father,* Stanford's *O for a closer* walk, and Charles Wood's *O Thou, the central orb.* Dr Sidney Campbell conducted.

The following week the choirs of St Boniface, Antwerp, and the United Chaplaincy, Brussels, met in Brussels to sing the same music under the direction of Mr Michael Hamm.

CANADA. The boys of the choirs of All Souls, Lansing; St Luke's, Dixie; St Mark's, Orangeville, and St Stephen's, Beverley Hills, Toronto, gathered at St Stephen's on May 1st for a united service of Evensong. The chants, hymn-tunes, and organ pieces were almost all by composers who had themselves been choirboys in their youth.

KENYA. Dr Douglas Hopkins visited Kenya, where Mr Graham Hyslop and Mr Geoffrey Davies arranged for him to give an organ recital in Nairobi Cathedral in aid of RSCM funds.

A festival service in Nairobi Cathedral, on May 19th, was conducted by Mr James Gordon of Duke of York School; there were 270 singers from 12 choirs. The introit was William McKie's *We wait for thy loving-kindness,* the Canticles were sung to Walmisley in D minor, and the anthem was *Glorious and powerful God* by Charles Wood.

NEW ZEALAND. During May one hundred choirboys from the Wellington area attended a three-day school in St Peter's, Willis Street. The course was conducted by Mr Peter Godfrey and Mr Stanley Jackson.

NIGERIA. The second annual festival of Anglican Church choirs was held in the Cathedral Church of St James, Ibadan, on August 28th.

SOUTH AFRICA. A choral festival Evensong for the choirs of four West Rand parishes (Florida, Roodepoort, Krugersdorp, and Randfontein) was held in St Gabriel's Church, Florida, on June 25th. The four choirs mustered 70 voices and were conducted by Mr Roger O'Hogan of Johannesburg. Clergy from each parish were present and each took some part in the conduct of the service.

In St Mark's Presbyterian Church, Yeoville, Johannesburg, the devotional service *God so loved the world* was used at Passiontide. The service was preceded by a short congregational rehearsal, to help the people to join in the hymns with confidence.

U.S.A. Dr C. Harold Einecke, musical director at Holy Trinity, Santa Barbara, California, tells us he recently attended a conclave of the Royal Canadian College of Organists in Victoria, Canada. He found that there were many affiliated choirs in Victoria, and he also met there an ex-student of the RSCM, who was in turn able to give him news of his own assistant organist who is studying at Addington. Dr Einecke kindly sends us regular copies of his church's lively magazine, *Trinity News.*

FOURTEEN PSALM-SETTINGS OF THE EARLY REFORMED CHURCH IN SCOTLAND, by Kenneth Elliott. Oxford University Press. 5s.

It was a happy thought of the editor of *Musica Britannica XV* to produce this small collection of psalm tunes in a form usable by church choirs and to include some of the early manuscript settings. No. 4, by the way, had been printed before *Musica Britannica* in Sir Richard Terry's *The Scottish Psalter of 1635* in 1935. Also to the best of my knowledge No. 1 is not a French tune, but appeared first in the Anglo-Genevan collection of 1556. Although *Martyrs* is certainly Scottish in its present form, it may possibly be a shortened form of the English tune (1561) for the Lamentation *O Lord, turn not away thy face,* as was suggested by Dr Millar Patrick in 1935. No. 12 (*The Old 137th*) is also from the Anglo-Genevan book 1556. I know of no evidence for calling it 'French,' unless we accept Robert Bridge's guess that Mrs Whittington, née Calvin, induced her brother to persuade Bourgeois to write the tune as an honour to her husband's poetry and to show the English how to deal with their D.C.M. verse.

There are naturally tunes which one would like to have seen included in this interesting book. Perhaps some day the editor will produce more, and among them the tune for *Psalm XLVII,* a French melody faithfully reproduced in all Scottish books but which never found a place in the English series. MAURICE FROST.

THE HYMN AND CONGREGATIONAL SINGING, by James R. Sydnor. John Knox Press, Richmond, Virginia. $4.50.

The Professor of Church Music at the Presbyterian School of Christian Education in Richmond, Virginia, has written this book out of the conviction that 'the greatest single musical contribution which church leaders could make to their individual congregations would be in the development of superior congregational singing.' Such an aim he regards as achieved when 'the entire congregation sings a sizable number of good hymns with spiritual perception and musical artistry.' This is a very tightly packed definition, and needs to be digested slowly. This digestion is exactly what the book provides. How can you get the entire congregation to sing? How much of a good hymn-book can they be taught? How can they sing their hymns well, and think about what they are singing? How can people be led to take a greater interest in hymn-singing? The two chapters likely, perhaps, to be found most profitable are those which deal with the responsibilities of the parson in commending hymns and of the organist and choir (regarded as the church's music committee) in performing them. But $4.50 is a great deal for the English reader to pay for these, and moreover in the book as a whole he is bound to be somewhat frustrated by the extensive references which are given, very naturally, to two outstanding contemporary American hymnals. C.V.T.

BOTH OLD AND NEW: Fourteenth Report of the Central Council for the care of churches. Church Information Office. 3s. 6d.

The sub-title on the cover is 'Churches: their care and furnishing.' The Report contains a Commentary on events of 1958–60 by the Chairman of the Central Council, the Dean of Gloucester. The articles that are of special interest to the RSCM are those on Church Bells and the planning of new churches. Concerning bells, the Council condemns as strongly as it can 'devices to simulate bell-music.' Every one who is concerned with or about this matter is urged to read what this authoritative body has to say. The building of new churches, or the adapting of old, is

something which is intimately bound up with music used in public worship. The Dean of Gloucester urges the need for a group of theologians, liturgiologists, and architects to 'thrash out what the needs of a present-day congregation really are, as has been done in Germany and elsewhere.' We would say that the interests of music should be equally represented in such a study group. All this has the laudable object of making sure that the architect building a new church is given an adequate brief for the job in hand.

Bishop Dunlop, Dean of Lincoln, writes about 'Liturgical mistakes of the nineteenth century and their effect on the planning and arrangement of churches.' Discussing the events which arose out of the bestirring within the Church as a result of the Oxford Movement, he says the Church ignored its post-Reformation Catholic past; the 'most revolutionary result of the Ritual Revival was the employment of both nave and chancel simultaneously for a single act of worship.' Later, the Bishop says: 'Nothing has perhaps more profoundly altered the ethos and balance of Anglican public worship than this placing of a surpliced choir in the chancel. All this came about as a result of a mistaken view of the similarity of the functions of both cathedrals and parish churches and of the place of music in the worship of a parish church.' It may have been a mistaken view to put surpliced choirs in chancels, but it would not necessarily undo that mistake to switch choirs back once more into the west end of the church.

MUSIC IN CHILDREN'S WORSHIP, by Horace Spence. Church Teacher Booklets No. 5. Church Information Office. 1s. 6d.

The Children's Council of the Church Assembly prints this chapter from Horace Spence's book *Praises with Understanding* (RSCM 1959, 9s. 6d.). It is hoped this pamphlet will have a wide circulation amongst those for whom it is specially intended. It has certainly created a lot of interest in the national press and even provoked cartoons, as well as attracting mentions on the radio.

Christmas Music

A large batch of new or comparatively new Christmas items contains interesting material for choirs of very varied resources. Simple and attractive unison carols are Gerald Cockshott's *In worship of Christ's nativity* and his arrangement of a traditional French *noël,* under the English title *Haste to the manger* (both English and French words are given); Arthur Pritchard's *Star of stars;* and Desmond Ratcliffe's *The Christ-child Jesus,* which has an optional descant to its second verse. All these come from Novello's, as do *A boy is born in Bethlehem* (SAB), by Tony Hewitt-Jones—a joyous diatonic lilt for voices of limited range, with a bell-like piano accompaniment; *Now blessed be Thou, Christ Jesus* (SATB, unacc.), by Brian Brockless—only for choirs of very sure accomplishment, especially in the matter of intonation; and *O my dear heart* (SATB, unacc.), by Derek Holman—fresh, sensitive, and well worth the attention of choirmasters who want to wean their singers not too unkindly from harmonic complacency.

Mention of Mr Holman reminds us of his charming carol for treble voices, *Sweet was the song,* which the RSCM published a year or two ago, on a leaflet which also contains Sir Sydney Nicholson's strophic setting for SATB of Herrick's *An Ode on the Birth of our Saviour* ('In numbers, and but these few'). The RSCM need not be bashful about advertising its own wares when they are as good and suitable for their purpose as these two pieces are.

The following items come from the Oxford University Press: *Hush! my dear, lie still* (Unison, acc.), by Christopher Morris—a very simple lullaby tune, purposely repetitive in its phrase-shapes; *The shepherds'*

farewell, a well-known movement from *The Childhood of Christ,* by Berlioz, arranged for SSA by Reginald Jacques; *A Prince is born* (SSA, acc.), by Phyllis Tate—an expert setting of fifteenth-century words, manipulating quite simple musical material with Brittenish nonchalance and sense of effect, the sharpened fourth of the scale being a characteristic feature; *From out of a wood a cuckoo did fly* (Sop. solo and SSA, unacc.), by William Pearson—written for a girls' school choir which obviously possessed a good soloist and all-round sensitive musicianship, under which conditions it would sound charming; *The Pilgrim Caravan,* by Malcolm Arnold—some stanzas on the theme of the Epiphany, from Christopher Hassall's Nativity play, *Song of Simeon,* set to an innocuous four-part hymn-tune which would hardly sound out of place in *The Crucifixion; How sweet is love* (SATB, acc.), by Michael Paget—three stanzas of a Dutch carol set hymn-wise to a sequential tune, wholly in F major, which might have been inspired by *Forest Green; The Salutation Carol* (SATB, unacc.), by Alan Gibbs—four cheerful stanzas with a refrain: melody in the treble throughout, the other voices mostly providing a hummed or 'Nowell' accompaniment suggestive of a simple 'ground'; *Born to-day is the Child divine,* old French carol arranged for SATB unacc. by Edward T. Chapman, who has also provided an English translation of the words: a highly effective concert piece, starting with sopranos alone, *pp.* building up to a sonorous climax, and finally receding into the distance, all on the most comfortable harmonic foundations: sopranos and bases are required to divide from time to time.

In *O little one sweet* Donald Cashmore has arranged a familiar German cradle song romantically for soprano solo and SATB chorus (unacc.). The style, especially in the chromatically-harmonized third verse, is to this reviewer's way of thinking oversophisticated for church use. The publisher is Augener.

A piece frankly intended for concert use is Adrian Cruft's *Run, shepherds, run,* described as 'A Christmas Fanfare for double chorus *a capella*' (pub. Joseph Williams). Not only is it for double choir, but all parts in each choir are consistently divided, so a large number of singers is needed, and they must be very confident in attack. Given these conditions, the effect should be exciting, but one wonders whether the brevity of the thematic material justifies so much paraphernalia in the lay-out.

The price of this last item is not stated on the copy; the others reviewed above range from 4d. to 1s. each.

UNIVERSITY CAROL BOOK. Books 31 to 40. E. H. Freeman, Ltd. 1s. 6d. each.

Books 31 to 34 present a selection, all for SATB, from *Two Hundred Folk Carols,* edited by the late R. R. Terry. They include a number of carols which are perhaps better known in other versions; hence Book 33, for example, where we find melodies associated elsewhere with such first lines as *Whence is that goodly fragrance, This joyful Eastertide, Jesus, good above all other,* and *He smiles within His cradle,* may not be as useful to choirmasters as Book 32, which makes some less familiar material available. In Book 35 (SATB) Terry's *Myn lyking* shines brightly against the mediocre hymn-tuniness of some of the other contents. Books 36 and 37, both for SSC, are mostly arrangements of traditional carols from various European countries. Books 39 and 40 contain respectively six French *noëls* and six old German carols, with their original words, for unison singing. These would be found useful in schools.

THE OXFORD S.A.B. CAROL BOOK, arranged by Reginald Jacques. OUP. 5s.

Forty carols and Christmas hymns, including all the commonest favourites and a good number of less hackneyed but nevertheless attractive things, are here presented for choirs without tenors. Dr Jacques has shown great

skill in preserving the fullest possible harmonic effect, while being considerate to the middle voice. Apart from the value of these excellent arrangements where choral resources are limited, they should prove a boon to the not-too-skilful pianist who wants either to accompany carol-singing or merely to play Christmas tunes for his own pleasure. The clear printing and comfortable lay-out of the book deserve mention.

THIS CHILD OF LIFE. A Christmas Cantata for Women's (SSA) or Boys' Voices and Piano (or Strings or Organ), by David Cox. OUP. 6s.

A suite of eleven short movements, using words 'adapted from liturgical and Old English sources.' Two are for a soprano soloist; of the remainder, for the full choir, two are unaccompanied. Within modest technical limits and a uniformly—almost severely—diatonic style the music, like the choice of texts, shows an imaginative touch. L.J.B.

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Our reviewers are the Rev Dr Maurice Frost, Mr L. J. Blake, and the Editor.

Reviews of anthems and services are unavoidably held over.

BOOKS RECEIVED

NEW OXFORD HISTORY OF MUSIC, VOL 3. Ars Nova and the Renaissance, 1300–1540. Edited by Dom Anselm Hughes and Gerald Abraham. OUP 63s.

SWEDEN IN MUSIC. Boosey and Hawkes, 7s. 6d.

LETTERS TO THE EDITOR

Salisbury,

June 27th 1960.

The Editor, *English Church Music.*

Dear Sir,

On the chance that this may be of general interest as a news item for a future edition of *English Church Music,* I am writing to tell you of a recent first performance in the Cathedral here.

At a Matins sung at the meeting of the Greater Chapter here on June 14th, the choristers sang the setting of the *Te Deum* by Donald Swann. This is called a 'Modern *Te Deum*,' and is written in a lively popular style; in fact a style similar to his music for musical shows. I should imagine this must be one of the first liturgical performances in a cathedral; and it naturally caused much interest here. The reactions were extremely varied, enthusiasm both for and against the use of such a popular idiom in a liturgical framework being equally fervent! But it did seem to me to be a much more satisfactory approach than the much discussed Beaumont 'Folk Mass.'

Yours sincerely,

C. H. DEARNLEY

(Organist of the Cathedral)

Beckenham,

August 5th, 1960.

The Editor, *English Church Music.*

Dear Sir,

Many readers, particularly those in Australia, must have been surprised to read in *English Church Music* (June, 1960, p. 43) that Christchurch Cathedral in New Zealand '. . . is unique in the Southern Hemisphere in having a Choir School.'

There has been a Choir School at Sydney Cathedral (St Andrew's) since 1885, when it was founded by the then Bishop of Sydney, Bishop Barry, who was, by the way, previously Headmaster of Leeds Grammar School, Principal of Cheltenham College, and Principal of King's College, London. There have been, and still are, daily choral services at Sydney, as there are in Melbourne, though in the latter case, the boys attend a Church grammar school for their ordinary lessons.

Yours sincerely,

LIONEL SAWKINS

Members' Advertisements

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Copies of Choral Service Books 2 and 3. R. G. Kalton, 64 Limes Avenue, Aylesbury.

English Cathedral Music, E. H. Fellowes (Methuen). N. I. Rutherford, 2 Goring Place, off Brereton Avenue, Cleethorpes, Lincs.

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To our Readers

The RSCM is not officially responsible for the views expressed in signed articles in this magazine.

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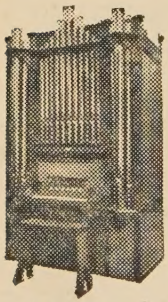

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